

The Woman's Page of The Times-Dispatch

MOODS

Moods are almost as complicated in their construction as the most delicate flower that blossoms under a florist's care, and are either the most delightful things in the world or the most boring. If you wake up a nice sunny morning when everybody else is feeling that they could saw a cord of wood and run miles, and all that sort of energetic mood and you—well, you feel like somebody came in the night and tied hard knots in your mind. You feel obliged to live off somebody's head before night and are otherwise more or less murderously inclined. It is not a pleasant sensation.

A girl that I know had felt that way for more than a week. She said that she was so cross and disagreeable that she couldn't bear the sight of herself in the glass, and the appearance of rice pudding on the table for dinner threw her into a violent rage. So you see for yourself what a pleasant time her family enjoyed. I have seen other girls in other moods. They were so busy playing with happiness on a tall mountain that they did not know that night time was coming on, and that in a little while their spirits would have run down to the other extreme. I suppose they should have walked leisurely up the hill of happiness and pulled only the flowers at hand, and not dashed at once to the top and tried to grab them all. We are only for a moment on the heights, they say. It is much the best way to climb slowly.

I never could bear these even tempered souls that looked you placidly in the face when you came to tell them that a terribly rich nobody has gone somewhere and left them millions, because they are just as unmoved when you are breaking your heart for want of a sympathizing touch of understanding. Yet, only the other day, I read in a New York paper that a man had killed his sweetheart because she was a creature of so many moods that he felt it unchristian to marry so many women. I think he must have been a plodding old bore myself, with his mind in one rut, and that the girl was well rid of him, but maybe she liked bore.

Whatever your mood, you nearly always run into somebody else in the same way, and you can be grumpy together or happy together, it doesn't really matter, because the world wags on. The placid ones will wonder what on earth you are up to now, and those that have them, too, will either go one way or the other.

You feel so disagreeable you want to lock the door and keep everybody else out. "But not because you want to be alone," said a fascinating little woman the other day. "Oh, dear, no! You lock yourself in so that other people can't see how very disagreeable you are."

That is what we do, lock the door to keep other people from seeing it, because it is always the "little fishes that answer with a grin, 'why, what a temper you are in,' and we want the little fishes to think we are even and placid and nice, and would sit unmoved through great riches and a court presentation. Moods are, after all, just bubbles of stillness that come to the top. Down at the bottom the little stream of what we really are is flowing on undisturbed.

BRENT WITT.

Guild Work.

Guild work among the fashionable society women all over the country seems to be the fad for church benefits. The women working for a church will organize themselves into a guild every now and then have the most fascinating sort of little bazaars and sales. Sometimes in the spring they will walk into their own pretty gardens, and, gathering all the flowers there, give a flower fete or some such function with great success.

One of the most prominent guilds connected with St. Stephen's Church in Westhampton will hold a sale of interest to women in the city on Saturday afternoon, November 23, from 2 to 6 o'clock. The affair will be given in the schoolhouse at Stop 22-1-2 on the Westhampton line, and all sorts of cakes and fancy articles, besides Thanksgiving delicacies, are to be had. Some of the women who are working in this particular guild are: Mesdames St. George Anderson, Thomas Purcell, George Powers, James C. Smyth, William Habington, Charles Bryant, Mal Patterson, Conway Knox, Cunningham Hall, Frank Powers, Frank Hobson, Edmund Willis, Robert Talley, Lewis Frazier, William Todd, George Warren, Alfred Witherspoon, Misses Annie and Mary Ball.

Chloroforming Water Lilies.

Chloroforming water lilies to keep them awake at night is the very newest successful idea in floriculture, and it took a woman to do it. Ordinarily the delicate flowers close about mid-afternoon, but when under the influence of an anesthetic they can be made to sit up and stare, extremely late hours, the thing having exactly an opposite effect on them that it has on persons.

Miss A. M. Rainford, of San Diego, Cal., superintendent of the annual fall flower show at the Mission Cliff gardens, has succeeded in getting results from the use of chloroform after garden superintendent, John Robinson, had failed.

"He didn't use enough of the medicine," she explained.

The treatment is given by means of a medicine dropper, with which about two drops of the drug is applied to the centre of every lily. The exhibits remain open then until late in the evening, and the flowers that make the flower shows after dinner functions there.

The peculiar atmosphere of San Diego has made it possible for some of the most unusual plants in the world to be produced at the public Mission Cliff gardens. Some of the plants are fed on goats' milk, some on tobacco and some by means of a straw, according to the superintendent.

Some of the plants have a habit of fainting, and the gardeners have a merry time running from one to another trying to revive them.

The most unpoplar tree, it is grounds is the matrimony tree. It is extremely hard to cultivate and it has been made to grow only with the greatest care.

The Taxodium distichum has to have a shave every morning, followed by a toilet water spray bath and a coat of talcum powder gaily administered.

Another species, the Mimosa pudica, never grows taller than a human finger. The more breath of a person will come it to droop and its growth will be dwarfed. It is not entirely alone it will attain a height of from ten to seven feet.

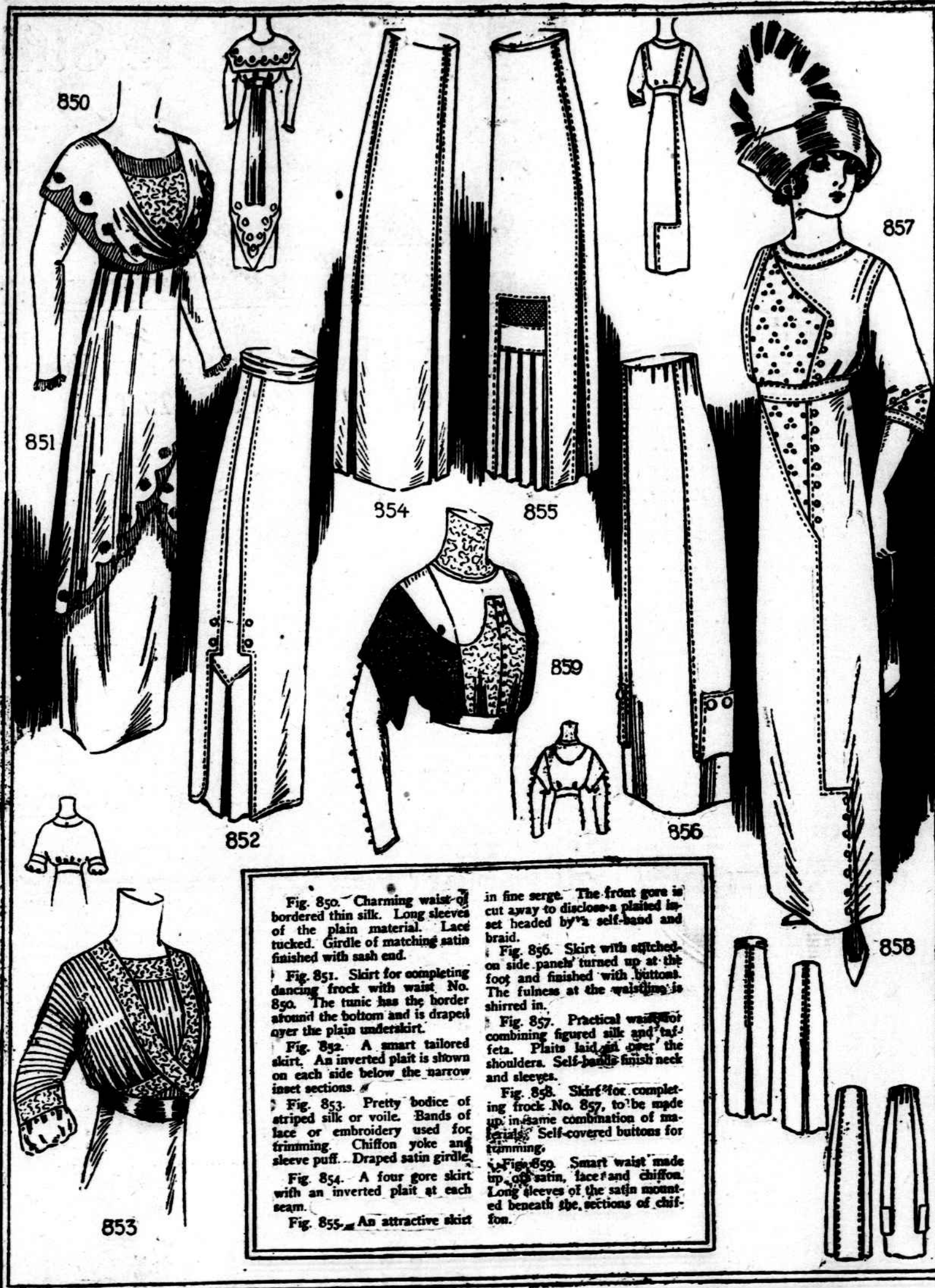


Fig. 850. Charming waist of bordered thin silk. Long sleeves of the plain material. Lace tucked. Girdle of matching satin finished with sash end.

Fig. 851. Skirt for completing dancing frock with waist No. 850. The tunic has the border around the bottom and is draped over the plain underskirt.

Fig. 852. A smart tailored skirt. An inverted plait is shown on each side below the narrow inset sections.

Fig. 853. Pretty bodice of striped silk or voile. Bands of lace or embroidery used for trimming. Chiffon yoke and sleeve puff. Draped satin girdle.

Fig. 854. A four gore skirt with an inverted plait at each seam.

Fig. 855. An attractive skirt

in fine serge. The front gore is cut away to disclose a plaited inset headed by a self-band and braid.

Fig. 856. Skirt with attached-on side panels turned up at the foot and finished with button. The fulness at the waistline is shirred in.

Fig. 857. Practical waist for combining figured silk and tulle. Plaits laid over the shoulders. Self-band finish neck and sleeves.

Fig. 858. Skirt for completing frock No. 857, to be made up in same combination of materials. Self-covered buttons for trimming.

Fig. 859. Smart waist made up of satin, lace and chiffon. Long sleeves of the satin mounted beneath the sections of chiffon.

L'ART DE LA MODE.

GATHERED IN PASSING

Shoulder capes are to be a distinctive note in fashion's song during the coming season. When out for a morning stroll on the Bois, or in the evening in the cafes and at the opera, one cannot help but be impressed with the strength of this fashion.

A very chic costume was noticed the other day of blue serge trimmed with black satin, heavily braided and having a Robespierre collar and revers of chambray suede.

The coat was belted in at the slightly raised waist line with a narrow black patent leather belt, and from that point it fell in long, rather full lines almost to the knees, where it was cut away to a deep curved point in the back.

A cape of black satin, a shallow cape, just turning the shoulders, opened in front to reveal the revers, which could be laid back or fastened close up around the throat, as the wearer desired.

Cuffs of the braided satin finished the long close-fitting sleeves, and on each side of the front and directly in the centre of the back was a tab of the satin with a rousing point that fell from the waist line, for about ten inches. Large braided buttons were used to fasten the coat and also to trim it down each side of the skirt.

The skirt of the gown was plain, excepting for an inverted double bosom in the centre of the back.

A triple cape, made of three small capes graduated in size, is placed over the shoulders of a topcoat of heavy gray cloth. This also has a standing collar, which can be laid flat, with wide-open revers squared off on the edges. The coat fastens with two large cloth-covered buttons, rimmed with bone, a little below the waist line; but it can also be buttoned close up around the neck in cold weather. Very deep cuffs—three, by the way, are a feature on many of the new models—of black velvet, lapped over, and held in place with buttons. The coat is otherwise plain, showing no pockets. These, however, are on the inside.

An evening wrap of cable broadcloth has a cape that extends well below the shoulders, and this is of seal-skin. It is cut in one with a high collar that can be rolled over flat, revealing a satin lining. This is cut with two points, each finished with a tassel of silk.

The coat hangs in loose straight lines to its hem, is lapped diagonally across the front and fastens with large fancy buttons, having the buttonholes set in pointed tabs stitched with several rows of heavy stitching. Deep cuffs are also of seal-skin.

On an evening wrap of old-blue chambray the shoulder cape is of gold-colored satin, heavily trimmed with gold lace. It is cut to fit the shoulders closely, with a straight edge in the back and deep points in the front, which are held together with ornaments of gold.

Loose half-sleeves have deep cuffs of the same, and a curious panther drapery is shirred in around the skirt of the wrap, which is otherwise plain below the waist line.

These are only a few of the best models; but remember when planning the evening coat or wrap to give due consideration to the shoulder cape.

Colored alabaster is a new ware which is now becoming very popular for use in the boudoir. Its use for powder boxes and dressing table fittings generally originated in Paris, and it is now being shown in a great variety of pieces. The material comes in the most delicate tones of pink, lavender and green and also in deeper tones of green and slate effects in brown and gray. There are also some alabaster pieces, but the most attractive of the colors for boudoir use are the delicate pale pink as found in a pale sky and palest lavender, which is almost gray.

A Comment on Dress

"No women wear their clothes better than the women of America, yet no women lose their opportunity in clothes as they do. This is apparently because they have not learned that the charm of dress is not so much in fashion as in individuality."

Mrs. Beatrice Melo, who lives in London and who claims to be the widow of Count Melo, of Vienna, and who is now at the Hotel Manhattan in New York, made the above comment on American women and their dress Sunday.

The countess herself has a distinctive personality. Her face reminds one of some of the old paintings of Empress Josephine, and it is of that period that she says she feels herself to belong.

"I like the way American women dress for the street—that is, they wear quiet, unassuming clothes—strictly tailored made, as they should be, for day clothes should always be conservative style; if she is pink and white and petite, let her study the old prints of shepherdesses; if she is stately and aristocratic, let her study the XV. period, or be a Gainsborough grande dame, if she feels the clothes of that famous English painter."

"Ordinary evening dress means nothing to a woman—but if her personality is brought out in what she wears at evening functions, she will appear as a wonderful an advantage."

Mrs. Lionel Harris, who was formerly a Miss Oppenheim, of New York, and who lives in London, is the only American woman I know who wears evening clothes that exactly suit her personality. She looks precisely as we picture Miss Pompadour, and all her evening gowns are exact reproductions of that famous beauty. She has particularly good hair, dark eyes, and a coloring which makes her one of the most beautifully conspicuous women in London.

Concerning Trimmings and Modes

Tassels and fringes are a favorite trimming just now for afternoon and evening dresses. The workmanship on some of these trimmings is wonderfully intricate, and could not well be attempted by any but a skilled maker of fringes; but others are quite simple in construction and can easily be duplicated at home for about a third of the price demanded in the shops.

For heavy silk tassels, buy a ball of knitting silk in any desired color and wind enough of it around a card cut the size that you wish the tassel to be long (an ordinary postcard makes a good-sized tassel); then run a thread of silk under that wound on the card and tie it firmly at the top. Now cut the threads at the other end of the card, running the scissors along the edge of the card, so as to be sure to cut straight.

Tie all the threads securely a half inch from the top; then wrap the thread around and around until you have formed a small "head" for the tassel, finishing off the thread at the top by catching it under the other threads and making a loop by which to attach it to the dress or sash.

To make a round head to the tassel, take two rounded button molds, lay them together with the flat sides touching, then cover them with thin muslin. Now run the thread used to tie the top of the tassel when it is on the card up through the centre of these buttons and fasten it with a knot, drawing the silk tassel up close to it. Cover the buttons with narrow gaudy braid and tie it firmly at the top. Now cut the threads at the other end of the card, running the scissors along the edge of the card, so as to be sure to cut straight.

Head tassels are very pretty. About half a bunch of beads is required for one tassel. Gold ones are particularly lovely, although you can make them of any color beads you like, or of various colors to correspond with the colors on your gown. String the beads

on heavy sewing silk that has been waxed; string three beads, then turn the thread about over one bead and go back through the other two, and from there continue stringing until you have the desired length for the tassel. Count the beads, so that every strand will be the same length; tie them all together at the top, and finish with one large gold bead, or with a small wad of cotton wool wound around with strands of tiny beads.

Tassels can be made of fringe wound around at the top and having this top covered with braid or small beads. There are so many ways to make tassels it would be impossible to tell you of them all here. Your own ingenuity will suggest many other pretty ways once you get started in this fascinating and inexpensive work.

Nothing has been found to bring the skirt bodice into harmony with the skirt as well as veiling it with a chiffon of matching color.

The peplum or basque effect on the separate waist is still seen. New models have the full-length sleeves. There is quite a fancy for brilliant colors in cuffs, these affording the one strong touch of color. There is an extensive use made of the large simulated button-hole bound in color. Another novelty is the pear-shaped drop buttons or ornaments, which hang from these button-hole slashes. It is a pretty fashion. Sometimes small tassel ornaments fall from embroidered centres of discs, ovals, squares, oblongs or diamond-shaped ornaments of braid or embroidery.

Waists of two materials are very fashionable. For instance the body of a waist may be developed in dark navy blue satin, while the sleeves and gimpes are of white satin. The long white satin sleeves may have bands of self-color embroidery at the wrists and just below the elbow, and the neck a flat stock bow of white satin.

Thanksgiving Novelties

Vegetable decorations will be the feature of a Thanksgiving party to be held in a country house. The turkey will be decorated with strings of cranberries, tiny sausages and small yellow onions. The centerpiece will be a large, flat round brown basket filled with yellow-toned vegetables.

The appetizer will be anchovies curled in a ring of carrot resting on a small lettuce leaf. With the vegetable salad will be served small carrots molded of soft yellow cheese with a sprig of parsley in the end. The dessert will be in keeping with the dinner scheme. A garden basket made of spun sugar will be filled with ice cream vegetables with their natural color and markings. The dinner favors are to be wax bonbon boxes resembling the various vegetables.

For the dance to follow the dinner the hostess has provided vegetable costumes for men and women. There are skirts and bodices made up of overlapping layers of crinkly green paper, giving the effect of duffy heads of lettuce. The parsley costume has a foundation of white with paniers formed of the paper parsley, a large bunch being worn at the waist and a wreath in the hair.

The radish has been used for another costume. The bright red skirt is surmounted by a deep neck ruff or bodice formed of green leaves. Little red cotton filled paper radishes are to be worn as earrings.

The costumes of the men might seem difficult to arrange, but they have been worked out remarkably well. The longer vegetables, as cucumbers, ears of corn, carrots and stalks of celery, have been utilized. Dark green paper, slightly striped and dotted has made an admirable "Mr. Cucumber," while "Father Corn" is a long, lanky creature of barred yellow and white paper and flappy green crepe paper coat of feet. Vivid yellow paper with faintly outlined stripes running round has been used for the carrot costume, which has a pointed headpiece topped with green. A whitish yellow paper, made in long strips, with shaggy green leaves, carries out the celery costume.

A popular place card this year shows a small hand-painted turkey and is wired to hang on the wine glass or water goblet. Never were the bonbon snappers with favors, fortunes, paper headgear, charms, etc., more fascinating and appropriate than those designed for this Thanksgiving. One novelty is a large yellow crepe paper bag containing a dozen small snappers.

Among the appropriate place cards are chubby children driving turkeys made of real feathers glued to the rough edge cards. Handpainted bunches of celery, ears of corn, etc., are made to match vegetable centerpieces. Doll children carrying artificial yellow chrysanthemums are made to fasten to the wineglass.

Mourning Accessories.

Frills and fussiness are entirely out of place in mourning, and materials should be of the best quality, as cheap fabrics in black soon take on a grayish, faded tint.

There is no more beautiful fabric than black English crepe, and it can be readily freshened, as the threads are waterproofed before being woven. There are two finishes to this crepe, one that is bright and crisp and most suitable for dresses, and another finish that is dull and soft and lighter of weight, and is preferred for veils.

Crape veils are to be obtained in beautiful styles with invisible hems, but many women object to crape except for the deepest mourning, and prefer in its place a veil of Brussels net, with a crape border two inches deep all around, or a transparent silk veil with a heavy black border.

In deep mourning, when a veil is not draped on the hat, the hat should be of a plain black felt, trimmed with crape folds, loops or wings. In second mourning, dull silk hats with white facings are trimmed with wings, breasts and bows of grosgrain ribbon. Ostich feathers and black velvet are never permitted for any sort of mourning.

Hemstitching, tucking and fagoting are the self-trimmings utilized in making blouses for first mourning. When all black is not becoming close to the face, collars and cuffs of white crape are smart.

Deep black borders are not seen on handkerchiefs. A black monogram is in better taste. Deep black borders on stationery have also been discarded for more delicate trimmings.

Fur scarfs and muffs for mourning are lynx, Persian lamb, broadtail and Alaska fox. For coats broadtail, caracal, Siberian pony and Persian lamb are correct.

Gloves of black suede are worn for deep mourning. Glace kid gloves in dull finish are appropriate for second mourning. In footwear, walking boots, pumps and ties are chosen from the dull-finished leathers, and house slippers are of suede with buckles of self-material or black metal. Plain and inconspicuous hosiery should always be worn.

White mourning is as correct as all black, but the materials must be dead-white without any tint of cream color. White shoes, white silk hosiery and white suede gloves must all correspond in tone.

Wearing Yellow. If your hair is dark and your skin a warm, clear olive or a creamy white you will find that yellow suits you, but if your skin is sallow, or if you have sickly looking, you must shun yellow as the plague.

Auburn-haired girls, so long as there is not too much pink in their cheeks, look delightful in nearly every shade of yellow; but the girl with what I call "ordinary brown" hair—that is, hair with no strong tints of gold or red or brown—will be unwise if she admits more than the faintest touch of this color to her toilet.

And no girl for the tints we may wear with yellow. A pretty safe rule is always to combine it with some darker color. There are some very pale primrose shades that tone exquisitely with faint mauves, and even greens, but these you will see principally in evening frocks.

Dark blues and very deep greens make a good background for yellow, and black and dark brown are best of all.

In two of J. M. Barrie's most fascinating books—"When a Man's Single" and "Sentimental Tommy"—you will find that he has chosen yellow and brown for the frocks of his sweetest girls, so I don't think there is much fear that our brothers and husbands will grumble at the new fashion, provided always, that we turn it to really pretty account, and do not let it become our master instead of our slave. Dearer Without a Veil.

Housekeepers who do not keep maids and wish to entertain their friends and find it quite easy if they adopt a "house system."